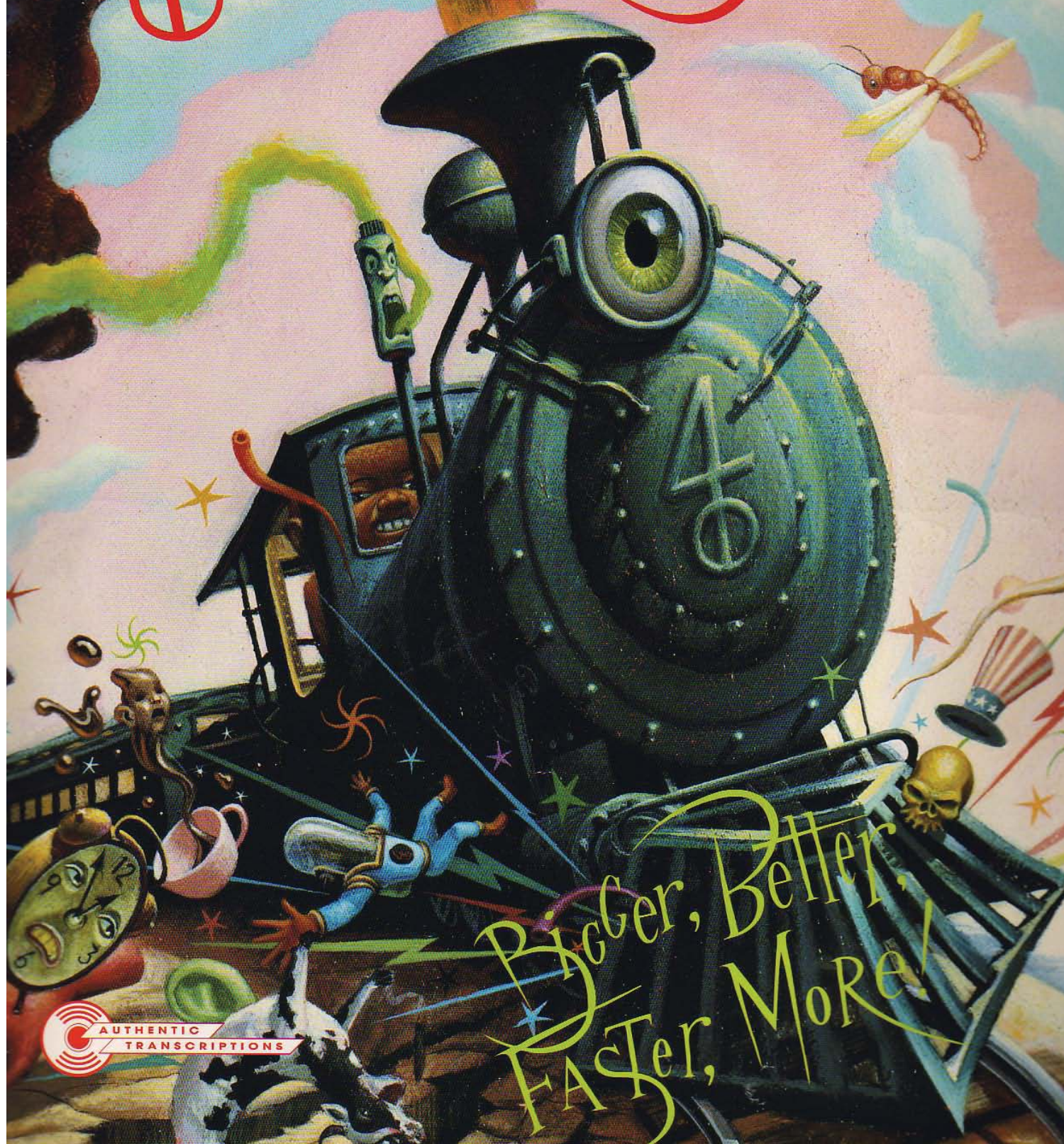


Guitar Tab Edition

A Non Blondes



Bigger, Better,
Faster, More!



ANON BLONDES

Bigger, Better,
FASTER, MORE!

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WHAT'S UP

Words and Music by
LINDA PERRY



Slowly ♩ = 63

Intro:

Gtr. 1 (Acoustic) *mf* A Asus2 Bm Bm(11) E5 D Dsus2 E5

Gtr. 2

Rhy. Fig. 1

A Asus2 A Asus2 Bm Bm(11) E5

Riff A

mf

TAB: 7 9 9 9 9 7 7 7 4 2 4 2 4 2 4 4

(end Rhy. Fig. 1)

D Dsus2 E5 A Asus2

(end Riff A)

TAB: 2 7 7 7 5 5 7 5 7 5 7

Verse:

w/Rhy. Fig. 1 (2 times)

A Asus2 Bm Bm(11) E5

1. Twenty-five years and my life is still — try-in' to get up that great big hill — of —

2. See additional lyrics.

TAB: 7 7 4 4 2 4 2 4 2 4 2 4

D Dsus2 E5 A Asus2

hope for a des-tin-a-tion. I

TAB 2 2 4 2 4 2 5 2 5 7

A Asus2 Bm Bm(11)E5

real-ized quick - ly, as I know I should, - that this world - was made up of this broth-er - hood - of - man, -

TAB 7 7 7 7 4 2 4 2 4 2 4 4

substitute w/Fill 1 (Gtr. 2, Verse 2)

D Dsus2 E5 A Asus2

for what-ev - er that means. - And so I

TAB 2 2 4 2 4 2 5 7 5 7

Fill 1

Gtr. 2

TAB 5

Pre-Chorus:

w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A Asus2 Bm Bm(11)E5

cry some-times when I'm ly-ing in bed, _ just to get it all out, _ what's in _ my head. _ And I, _

Gtr. 2 (1st time)

Gtr. 2 (2nd time)

D Dsus2 E5 A Asus2

and I'm feel-ing a lit-tle pec-ul-iar. And so I

A Asus2 Bm Bm(11)E5

wake in the morn-ing and I step out - side, - and I take a deep breath - and I get - real high.. And I

TAB

2 2 2 0 4 4 2 0

TAB

2 2 2 0 4 4 2 0

To Coda ⊕
Asus2

D Dsus2 E5 A

scream from the top of my lungs, - "What's go - ing - on?" - And I - say

TAB

7 7 7 4 2 2 2 0

TAB

7 7 7 7 5 5 5 0

hold - - - - -

1 17 16 (16) 14 17 16 (16)

Chorus:
w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A Asus2 Bm Bm(11) E5

hey, _____ hey. _____ I said hey, -

T	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2

D Dsus2 E5 A Asus2

_____ a - what's go - ing _____ on. _____ And I _____ say

T	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2
A	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2
B	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0

A Asus2 Bm Bm(11) E5

hey, _____ hey. _____ I said hey, -

T	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2

D Dsus2 E5 A Asus2

_____ a - what's go - ing _____ on? _____

T	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2
A	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2
B	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0

w/Rhy. Fig. 1 (Gtr. 1) & Riff A (Gtr. 2) both 2 times

A Asus2 Bm Bm(11) E5 D Dsus2 E5

Ooo, _ ooo, _ ooo, ooo.

A Asus2 A Asus2 Bm Bm(11) E5

Ooo, ooo, ooo,

D Dsus2 E5 A D.S. $\frac{S}{\text{al}}$ Coda Asus2

ooo. 2. And I try

\oplus
Coda

* Chorus:
w/Rhy. Fig. 1 (Gtr. 1)

A Asus2 Bm Bm(11)E5

hey, Wake in the morn-ing and I step out - side, hey. I said hey, take a deep breath and I get real high, and I

Gtr. 2

*Bkgrd. vocals on 3rd & 4th times only.

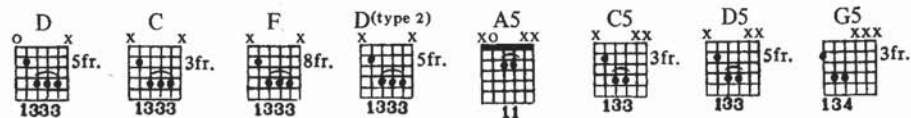
D Dsus2 E5 A 1.2.3. 4. Asus2 A Asus2

scream, a-what's go-ing on? And I say, "What's go-ing on?"

CALLING ALL THE PEOPLE

Words and Music by
LINDA PERRY, SHAUNNA HALL, CHRISTA HILLHOUSE,
WANDA DAY and DAWN RICHARDSON

Tune down:
⑥ = D



Moderate rock ♩ = 104

Intro:

hi-hat x x x x N.C. Dm7

Gtr. I

f

Gtr. II

17

1/2 1/2 1/2

Rhy. Fig. 1

Calling All the People - 8 - 1
PO991GTX

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w/Rhy. Fig. 1A
Dm7

Please do ex - euse _____ my itch - y at - ti - tude, — I'm feel - in' right -

D

G/B

— eous, _____ ya know, —

Pre-Chorus:

Gtr. II

Why, _____
Gtr. I

why are we al - ways ask - ing

P.M. -- 4 P.M.

D

C

F

why?

To lame - ly try — to just - i -

fy, _____ for what it is the lack of drive.

D

C

F

D(type 2)

Calling All the People - 8 - 3
PO991GTX

D5 Gtr. I

* A/D

C/D

G/D

(w/warble effect-----)

(w/echo repeats)

10 9 8 10 12

10 10 8 10 12

7 7 9 9 10 12

7 7 10 12

*Bass plays D pedal.

Gtr. II

9 9-7 7-9

Chorus:

D G5 C5

Call - ing all the peo - ple, have you noth - in' brew - in'? _____

Rhy. Fig. 2
Gtr. I (end Rhy. Fig. 2)

TAB

10 10 10 10 10 10 10 10 10 10 7 7 7 7 8 8 8 7 7
10 10 10 10 10 10 10 10 10 10 8 8 8 8 8 8 8 8 8
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Rhy. Fig. 2A

Gr. II

(end Rhy. Fig. 2A)

The musical notation for Rhythm Figure 2A consists of a guitar staff and a corresponding tablature. The guitar staff is in G major (one sharp) and 12/8 time. It features a series of chords and single notes, with some measures containing multiple beamed notes. The tablature below the staff shows the fret numbers for each string (T, A, B) and includes fret markers (x) and fret numbers (7, 5, 9) to indicate specific fret positions.

w/Rhy. Fig. 2 & 2A (both 2 times)
D

Time to flap your big fat mouth let's rap how we be do in

1. D G5 C5

Say might what you say, — that's real - ly all it takes — to break —

w/Rhy. Fill 1 D5 Dm7

— through.

Gtr. II

1/2

2. w/Rhy. Figs. 2 & 2A (2nd bar of each only) G5

real - ly all it takes. —

Guitar Solo: A5 C5

Gtr. I

Gtr. III

f

Gtr. II

Fdbk.

Fdbk.

(7)

Fdbk. pitch: E

Rhy. Fill 1

15

A5 C5 A5 C5

1/2

trem. bar 1/2

(7)

10 10 x 10 10 10 10 10 x 13
9 9 x 9 9 9 9 9 x 12

A5 C5 A5 D5 ③ open ④ C5

1/2 1/2 2 1/2

trem. bar 1/2 trem. bar 1/2 2 1/2

(0) 5-7 5-0

10 10 x 10 10 10 10 10 x 13
9 9 x 9 9 9 9 9 x 12

1/2

10 10 10 x 10 10 10 x 13
9 9 9 x 9 9 9 x 12

1/2

A5 D5 ③ open ④ C5 A5 D5 ③ open ④ C5

1/2 1/2

10 10 10 x 10 10 10 x 13
9 9 9 x 9 9 9 x 12

1/2

Breakdown: (Gtrs. out)

A5

D

Call - ing all the peo - ple.

Have you noth - in' brew - in'? _____ Time to flap your big fat mouth. Let's

rap how we be do - in! Say might what you say. _____ That's

Gtr. I
I
P

D5
P.M.

D5
P.M.

D(type 2)

real - ly all it takes _____ to break _____ through. Well, _____

Gtrs. II & III

G5

C

D(type 2)*Chorus:*

w/Rhy. Figs. 2 & 2A

D

G5 C D (type 2) Chorus: w/Rhy. Figs. 2 & 2A

let's say it a - gain!_ Call - ing all the peo - ple.

7 7 7 7 7 7 8 8 8 8 7 7 7

8 8 8 8 8 8 8 8 8 8 8 8 8

G5 C5 D

Call - ing all the peo - ple.

G5 C5 Free time D Dm7

Gtr. I

(w/chorus effect)

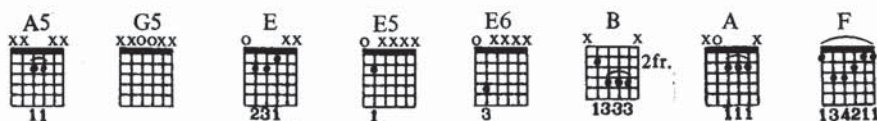
Gtr. II

(w/chorus-type effect)

Verse 2:
 Where is it at
 When your moral is a hat full of money, yeah, hey?
 Can you explain the messy kitchen sink
 It's so confusing, ya know.
 (to Pre-Chorus:)

PLEASANTLY BLUE

Words and Music by
LINDA PERRY



Moderate blues-rock $\text{♩} = 120$ (♩ - ♩)

Verse 1:

Gtr. I (Acoustic) *mf* A5 G5 E

Ev - 'ry time you wake in the morn - ing

E5 G5 A G5 E5

and you start to cry.---

And I fig - ure there's

A5 G5 E5

some-thing up ba - by,

but you don't tell me why.---

But I know---

Gtr. II *f*

Chorus:

A E A5 E A5 G5

that's why I call you blue.---

Rhy. Fig. 1A

Pleasantly Blue - 9 - 1

PO991GTX

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E B

'Cause I fig - ure some - thing ba - by, that's why—

(end Rhy. Fig. 1) Rhy. Fig. 2 (end Rhy. Fig. 2)

A A5 G5 E5 A5 G5

— I call you pleas - ant - ly blue.—

(end Rhy. Fig. 1A) Rhy. Fig. 2A (end Rhy. Fig. 2A)

P.M. P.M.

Verse 2:
w/Rhy. Fig. 2 (Gtr. I) & 2A (Gtr. II) (both 3½ times)

E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5

Hush, hush, you walk on by.— You don't say a word.—

E5 A5 G5 E5 A5 G5 E5 A5 G5

Talk to me ba - by, talk to me ba - by, What have - n't I heard?—

w/Fill 1 (Gtr. II)
E
Gtr. I

Chorus:
w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II)
A

Well, I know, _____ yeah, yeah, yeah, that's why I call you blue...

E B

'Cause I fig - ure some - thing ba - by, that's why...

A

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)
E5 A5 G5 E5 A5 G5

I call you pleas - ant - ly blue...

Guitar Solo:
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 3½ times)
E5 A5 G5 E5 A5 G5 E5 A5 G5

Gtr. III

rake

P.M.--

E5 A5 G5 E A5 G5 E5

1/4 1/4 1/4 1/4

3 3 3 3

P.M.----- 1/4 P.M.----- 1/2

Fill 1

Gtr. II

The image shows a page of guitar sheet music for a piece in E major. It features three guitar parts (I, II, III) and a bass line. The music is written in 4/4 time and includes various techniques such as triplets, bends, and fret numbers. The page is divided into two systems, each with a treble and bass staff. The first system is labeled 'E' and 'A', and the second system is labeled 'E' and 'B'. The music is written in E major, indicated by the key signature of two sharps (F# and C#).

System 1:

- Gtr. I:** Treble staff with a key signature of two sharps. It starts with a 1/4 note E on the 1st string, followed by a triplet of eighth notes (F#, G#, A) on the 2nd string. The bass staff shows fret numbers: 7, 8, 9, (9), (14), 14, 12, 14, 12, 14, 12, 14, 12, 14.
- Gtr. II:** Treble staff with a key signature of two sharps. It starts with a 1/4 note E on the 1st string, followed by a triplet of eighth notes (F#, G#, A) on the 2nd string. The bass staff shows fret numbers: 2, 0, 4, 0, 2, 0, 2, 0, 3, 4, 0.
- Gtr. III:** Treble staff with a key signature of two sharps. It starts with a 1/4 note E on the 1st string, followed by a triplet of eighth notes (F#, G#, A) on the 2nd string. The bass staff shows fret numbers: 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14.

System 2:

- Gtr. I:** Treble staff with a key signature of two sharps. It starts with a 1/4 note E on the 1st string, followed by a triplet of eighth notes (F#, G#, A) on the 2nd string. The bass staff shows fret numbers: 14, 14, 14, (14), 12, 14, 12, 0, 15, 15, 15, 15, 15, 15, 14, 14, 14, 14.
- Gtr. II:** Treble staff with a key signature of two sharps. It starts with a 1/4 note E on the 1st string, followed by a triplet of eighth notes (F#, G#, A) on the 2nd string. The bass staff shows fret numbers: 2, 0, 4, 0, 2, 0, 2, 0, 3, 4, 0.
- Gtr. III:** Treble staff with a key signature of two sharps. It starts with a 1/4 note E on the 1st string, followed by a triplet of eighth notes (F#, G#, A) on the 2nd string. The bass staff shows fret numbers: 14, 14, 14, (14), 12, 14, 12, 0, 15, 15, 15, 15, 15, 15, 14, 14, 14, 14.

The page includes a 'hold bend' instruction for Gtr. I in the second system, and a 'hold-----' instruction for Gtr. III in the second system. The music is written in E major, indicated by the key signature of two sharps (F# and C#).

E5 A5 G5 E w/Rhy. Fill 2 (Gtr. II)

what else can I do? But I know,

Chorus:

A Gtr. I

yeah, yeah, yeah, that's why I call you blue.

Gtr. III

Gtr. II

Rhy. Fill 1

Gtr. II

hold-----

B

'Cause I fig - ure some - thing ba - by, that's why—

A E

— I call you pleas - ant - ly blue. —

'Cause I figure something baby, that's why...

— I call you pleas - ant - ly blue. —

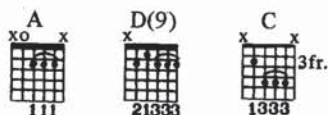
12 15 12 15 14 12 14 12 14

2 0

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system includes a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The third system features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in a simple, folk-like style. The score is divided into two parts, A and B, with a repeat sign at the end of part B.

SUPERFLY

Words and Music by
LINDA PERRY and KATRINA SIRDOFSKY



Moderate funk rock ♩ = 100

Intro:

(Band tacet)

A

Rhy. Fig. 1

Gtr. I

N.C.(A7#9)

D(9)

D

(end Rhy. Fig. 1)

N.C.

mf
(dist. tone)

w/Rhy. Fig. 1
Gtr. II

(Drums enter)

(Band enters)

A

Rhy. Fig. 1A

Gtr. I

(Vocal:) Shhht!

mf

(w/wah & slap.- back echo)

D(9)

(end Rhy. Fig. 1A)

w/Rhy. Fig. 1A
A

D(9)

Superfly - 13 - 1

PO991GTX

Verses 1 & 2:
w/Rhy. Fig. 1A (4 times)

A **D(9)**

1. Here I am — I'm — wait - in' on a chance — to —
2. See additional lyrics.

Gtr. II

(wah & echo off)

Bass line: 5 7 5 7 5 7 | 5 5 5 5 3

A **D(9)**

— make it right. — Um, — hmm.

(wah & echo on)

1/2

Bass line: 7 (7) 5 7 7 5 (5) | 7 (7) 5 7 7 5

A **D(9)**

Ev - 'ry word you say — makes my — heart go bang bang, — 'cause it —

(wah & echo off)

Bass line: (5) 2 5 7 5 5 5 (5) | 5 5 5 5 5 3

A **D(9)**

— sounds so nice. — Yeah, — hey. Well,

(wah & echo on)

1/2

Bass line: 7 (7) 5 7 7 5 (5) | 7 (7) 5 7 7 5

Pre-chorus:
w/Rhy. Fig. 1A (4 times) on D.S., substitute Rhy. Fill 1 for Gtr. II

A D(9)

I've been a - lone and you've been a fool. Oh,

rake

T 12 14 12 (12) 14 14 14 (14)
B 10 12 10 10 12 12 12 (12)

A D(9)

ba - by, don't you know that's the gold - en rule. Well,

T 12 12 11 11 9 9 7 7 5
B 10 10 9 9 7 7 5 5 3

A D(9)

I've been a - lone and you've been a fool. Oh,

rake (steady gliss)

T 12 14 12 14 12 14 14 14 (9)
B 10 12 14 12 10 12 12 12 (7)

Rhy. Fill 1

T 12 14 12 (12)
B 10 12 10 (10)

A

To Coda

D(9)

ba - by, don't you know_ that's the way I like it.

TAB

12	12	11	11	9	9	7	7	5
10	10	9	9	7	7	5	5	3

Chorus:
C N.C. A5

Let me take you a - way on the wings of my

[illegible]

Rhy. Fig. 2A
Gtr. II

1/2

Em(9)

E7(#9)

Em

Em9

E7(#9)

sup - er - fly.

P.M.-----4

C

D

E5

A5

May - be we'll cel - e - brate _____ all the room _____ in the _____

Em Em(9) 1. Em Em(9) E7(#9)

sky. Heav - en knows that we'll go

Harm.-----1
(8va)

(end Rhy. Fig. 2)

P.M.---4

Harm.-----1

1/4 1/4

(end Rhy. Fig. 2A)

A D(9)

Gtr. I boom boom boom...

Gtr. II (w/wah & echo)

A D(9)

2. *Guitar Solo:*

Heav - en knows_ that we'll go boom boom boom.

Gtr. I

Gtr. II

P.M. -- 4

f

1/2 1 hold bend

D(9)

A

P.M.

hold bend

1/2

D(9)

A

1 1 1 1/2

34 D(9) ④5fr. ⑤7fr. G E A ④5fr. ⑤7fr. G E

rake 1/2

D(9) Interlude: (Gtrs. out)

1/2 1/2

Verse 3:
(Gtrs. out)
*N.C.(A)

(D(9))

Here I am, I'm wait-in' on a chance to

*Chords implied by bass figure.

(A) (D(9))

make it right. Um, hmm.

(A) (D(9))

Do I turn you on, (or) may-be do I turn you off? Could you

(A) (D(9)) D.S. al Coda

just de-cide? Yeah, hey. Well,

Coda D(9)

Chorus:
w/Rhy. Figs. 2 & 2A

like it. Let me take you a - way—

C N.C. A5

12 12 11 11 9 9
10 10 9 9 7 7

— on the wings_ of my sup - er - fly. Yeah!—

Em(9) E7(#9)

Gtr. III

1 1 1/2

14 12 12 15 15 12 15 12 14 14 12 14 14 12 14

May - be we'll cel - e - brate—

Em Em(9) E7(#9) C D E5 A5

3 3

1 1/2

14 14 15 (15) (15) 12 15 15 12 14 12 14

all the room in the sky.

Em Em(9)

pick sl

1 12 12 15 15 12 15 12 14 (14) 12 14 14 12

Let me take you a way

Em Em(9) E7(#9) C N.C. A5

w/Rhy. Figs. 2 & 2A (1st 5 bars of each only)

1/2 1 15 12 15 14 12 15 14 (14) 12

on the wings of my super fly. Yeah!

Em(9) E7(#9)

1 12 12 15 12 15 12 14 14 12 14 14 12

May be we'll celebrate

Em Em(9) E7(#9) C D E5 A5

1/2 1 12 12 15 15 12 15 12 14 (14) 12 14 12

N.C. *Em7

all the room in the sky! (Spoken:) S -

Gtr. I

Rhy. Fig. 3

pick slides-----

P.M.

(5) 13

*Chord name reflects Gtr. 1's harmony.

Gtr. II

Rhy. Fig. 3A

1/2 1/2

(2 2 0)

3 0 3 0 0 5 0 3

sup - er - fly...

P.M.

1 1

5 5 0 3 0 0 5 0 3

Outro:
w/Rhy. Figs. 3 & 3A
w/Fill 1
Em7

Sup - er - fly...—

(end Rhy. Fig. 3)

Gtr. III

trem. bar
(w/wah & echo)

(end Rhy. Fig. 3A)

trem. bar

trem. bar

trem. bar

Fill 1

Gtr. III

E7(#9)

1

Gtr. I

(w/echo repeats)

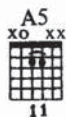
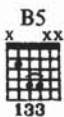
Gtr. II

Verse 2:

What can I do to get you in the mood,
 Baby, I give up. Ah, huh,
 I'm so misused and you're so confused.
 It's such a drag. Yeah.
 (to Pre-Chorus:)

OLD MR. HEFFER

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL



Fast ♩ = 210

Intro: N.C.(E7)

Gtr. I

Verse:
N.C.(E7)

1. Stum - bled my way on the dark - est af - ter - noon...
2.3. See additional lyrics

w/Fill 1 (Gtr. I, Verse 2 & 3)

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

back of my brain is tick-ing like a clock... Well, I

Gtr. II

mf

*P.M.-

To Coda

*Gradually lessen P.M., and crescendo.

Substitute w/Rhy. Fill 1 (Gtr. II, Verse 3)

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

sim-mer down gent-ly but boil on, what the f... A-get

Fill 1

Gtr. I

Fill 3

Gtr. I

Rhy. Fill 1

Gtr. II

Chorus:

B5

A5

E5

E6

E5

E6

E5

back, —

'cause I'm feel - ing good — to - night. —

Gtr. I

Rhy. Fig. 1

Gtr. II

B B5

A5

E

A-get back, —

'cause I'm feel - ing right. —

(end Rhy. Fig. 1)

1. 2. *D.S. al Coda*

Uh - huh!

T A B (3) 5 (5) 12 12 10 10 (10) (10) (10) (10)

Coda Chorus: A

Old Mis - ter Hef - fer, I'm real - ly pleased to meet -

Gtrs. I & II

T A B 5 5 5 5 5 3 4 5 6 5 5 5

F# G G# A F# G G#

— you; I did - n't mean to scare — your blue - eyed

T A B 5 5 3 4 5 6 7 7 7 7 3 4 5

child. _____ But _____ Bill - y would - n't talk to me, —

A G# A A# B

5 5 5 5 5 5 6 7 8 7 7 7

T 6 5 5 5 5 5 6 7 8 7 7 7

A 7 7 7 7 7 7 6 7 8 9 7 7

B 5 4 5 6 7 8 9 7 7 7 7 7

ah, and Sus - ie would - n't look at me, — ah. It

G A A# B G# A A#

7 5 6 7 8 7 7 7 7 5 6 7

T 7 5 6 7 8 7 7 7 7 5 6 7

A 6 7 8 9 6 7 8 6 7 8 6

B 4 5 6 7 4 5 6 4 5 6 4

made me so _____ dog - gone cra - zy, I had to chase —

B G# A A# B G# A A# B

8 5 6 7 8 5 6 7 8 8 8 8

T 8 5 6 7 8 5 6 7 8 8 8 8

A 9 6 7 8 9 6 7 8 9 9 9 9

B 7 4 5 6 7 4 5 6 7 7 7 7

_____ them for a mile. _____ (Spoken:) All I wanted was change for a buck.

3 3 3

8 8 8 8 8 8 8 8 8 8

T 8 8 8 8 8 8 8 8 8 8

A 9 9 9 9 9 9 9 9 9 9

B 9 9 9 9 9 9 9 9 9 9

Guitar Solo:

N.C.(E7)

*Gtr. I

*Gtr. II tacet.

Well, I'm

Chorus:
w/Rhy. Fig. 1 (Gtr. II w/improvisation, 3 times)

B5 A5 E5 E6 E5 E6 E5

back, _____ and I'm feel - ing good _____ to - night. _____

Gtr. I

B5 A5

Well, I'm back, _____ and I'm feel - ing right. _____

E5 E6 E5 E6 E5 B5

Well, I'm back, _____

A5 E5 E6 E5 E6 E5

and I'm feel - ing good _ to _ night. _ Well, I'm

back, _ and I'm feel - ing right! (Spoken:) Jesus!

A B

B5 A5

Gtr. II

back, _ and I'm feel - ing right! (Spoken:) Jesus!

Gtrs. I & II

A B

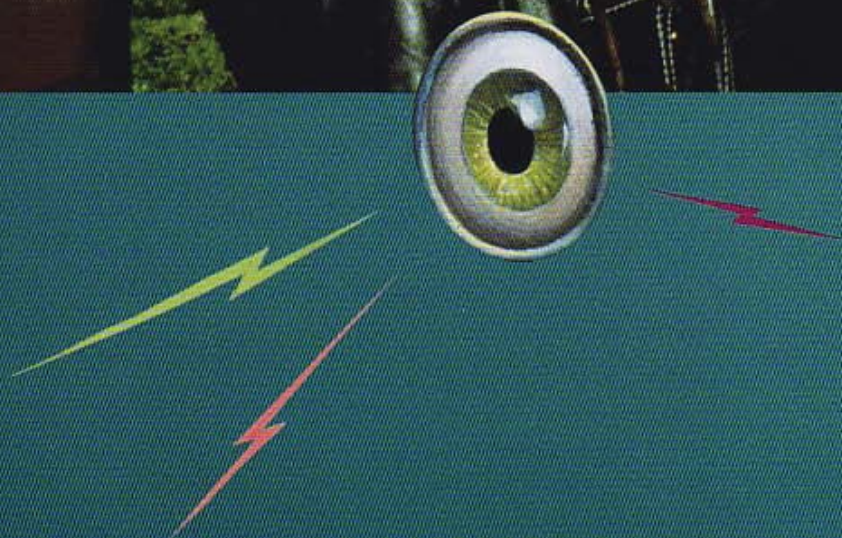
Old Mister Heffer - 9 - 9
PO991GTX

Verse 2:

Trouble is a word that starts with a capital T.
I refer myself to the word 'cause I'm so keen.
Little do they know that I'm struttin' such a style.
It makes the trouble in me all worth the while.
(To Chorus:)

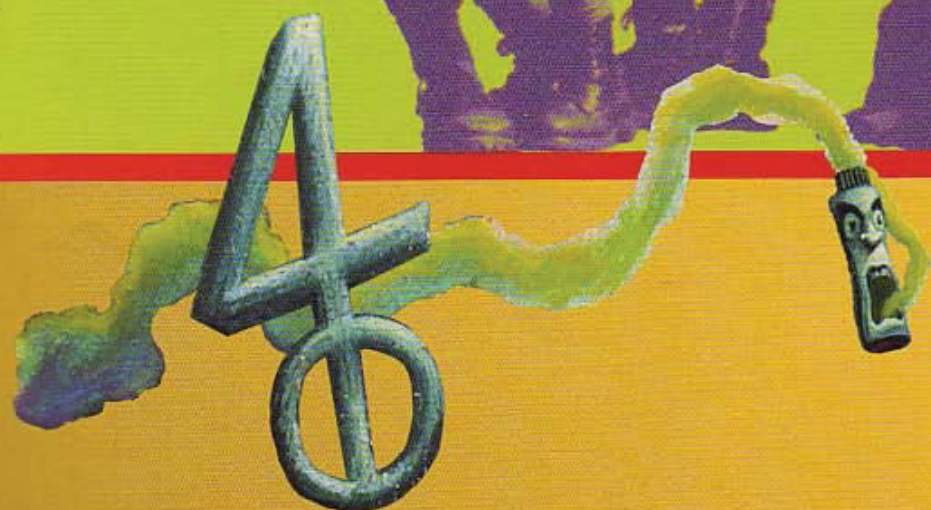
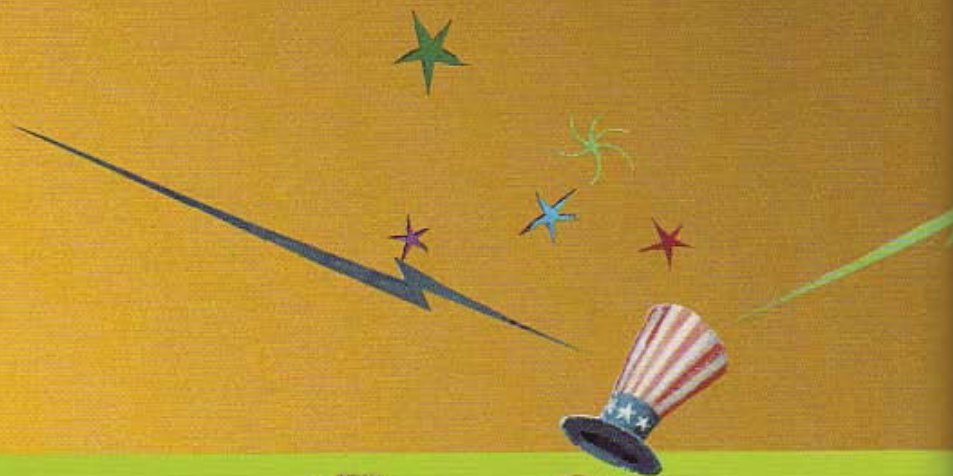
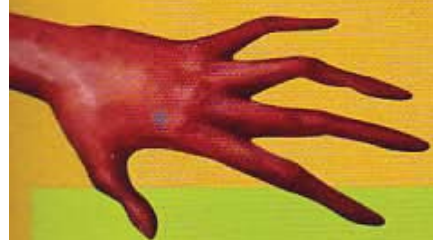
Verse 3:

There goes Billy and Susie walkin' hand 'n hand.
I quickly caught up slurring yo, what's the plan.
They had fear in their eyes, and bellies that
And bellies that ran like dogs.
I barrelled down laughing, screaming Susie,
You forgot your clogs.
(To Chorus:)







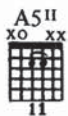
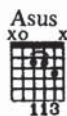
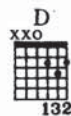
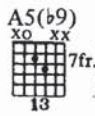
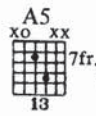
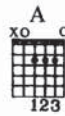


MORPHINE & CHOCOLATE

53

Words and Music by
SHAUNNA HALL

All gtrs. tune
down one step:
⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Slow rock ♩ = 56

Gtr. A
II
Gtr. I

Kybd.

(Approx. 10 sec) *mf* let ring throughout

*Transcription written as if instruments were tuned normally.

Harm. (8va)

Harm.

Verses 1 & 2:
(Gtr. II out)

A

1. Sub-sti-tute my gloom — with hap-pi - ness. —
2. See additional lyrics.

Gtr. I

D Dsus Dsus D

Sub - sti-tute my sick - ness with health. —

Gtr. I

Gtr. II

Morphine & Chocolate - 7 - 1

PO991GTX

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w/Fill 1
A

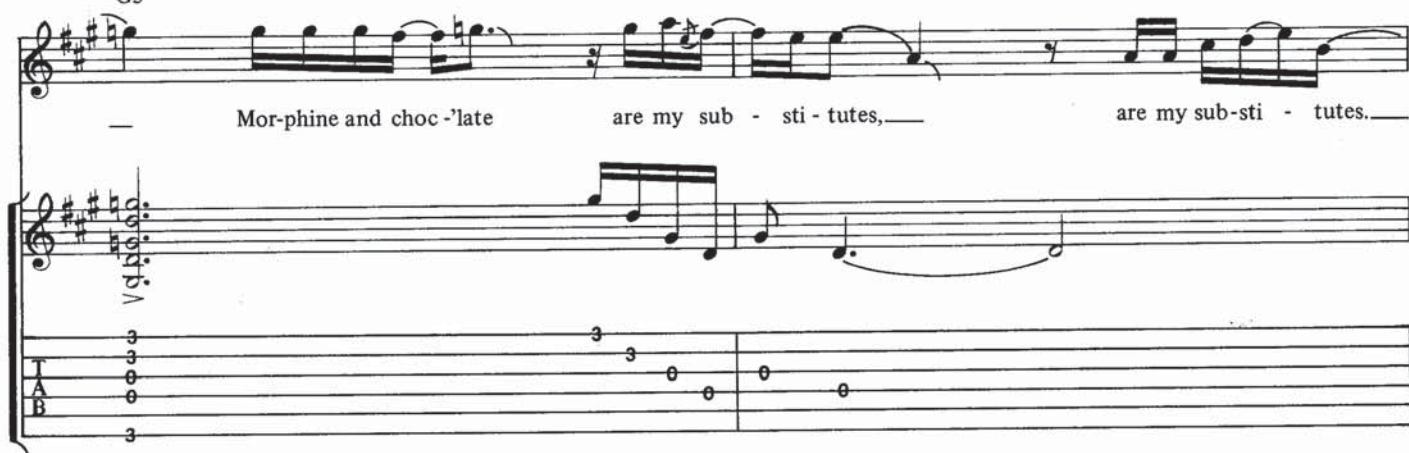
*Gtrs. I & II



*Two gtrs. arr. for one

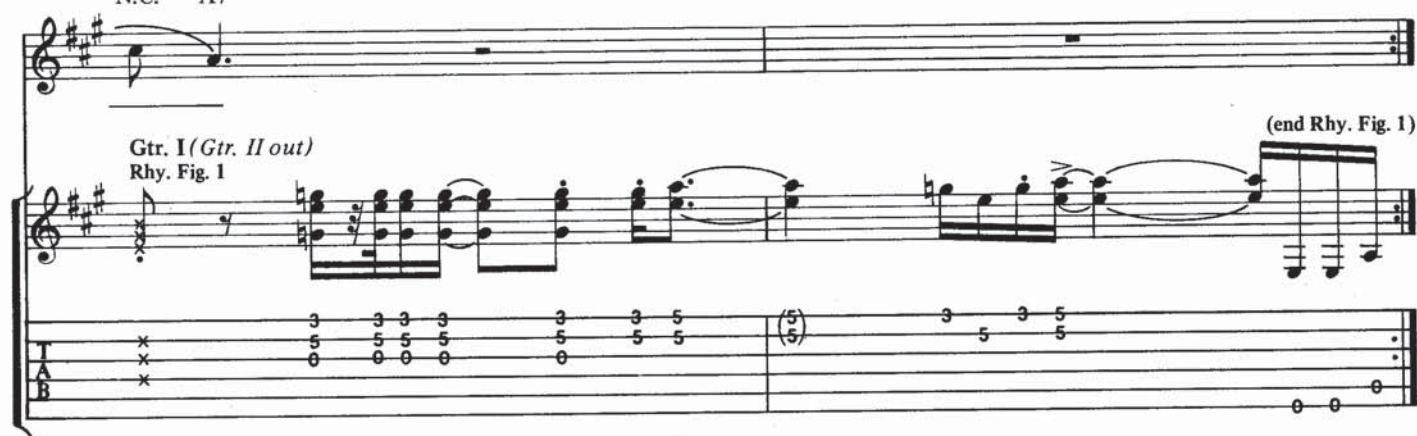
G5

Substitute Rhy. Fill 1 (2nd time)



N.C. A7

w/Fill 2 (2nd time only)



Fill 1



Rhy. Fill 1



Fill 2



w/Fill 3

Bridge:

A5

Gtrs.
I & II

P.M.

A5(b9)

w/Fill 4
D

(Bkgd. voc.) And you can say, "hey"

⑤ open
Asus A

hey, yeah.
we've come a long way."

You've real-ly come a long way."

A5(b9)

w/Fill 5
D

And you can say, "hey,"

"hey, it can on-ly be, yeah, this

ASII

A

ASII A

③ open

G5

P.M.

P.M.

④ Rhy.

Fig. 2

⑥ open5fr.

G A

it can on-ly be this way."

You might be care-ful.
You might be care-ful.

Fill 3

Fill 4

Fill 5

(end Rhy. Fig. 2)

④ open w/Rhy. Fig. 2 (2 times)

⑥ 3fr. 5fr.
G A

A A6 A5 A6 A5 D G5

It real - ly hurts when it's real... You might be care - ful...
You might be care - ful...

Gtr. III

T	7	6	7	5
A	5	4	5	3
B				

A A6 A5 A6 A5 D G5

It real - lys hurts when it's real!... You might be care - ful...
You might be care - ful...

Gtr. III

T	7	6	7	5
A	5	4	5	3
B				

A A6 A5 A6 A5 D G5

It real - ly hurts when it's real... You'll go down, down, down...

Gtr. III

T	x	7	6	7	7	7	5	6
A	x	5	4	5	5	5	3	4
B	x							0

A

N.C.

Oo! _____
(steady gliss.)

It's a b-b-b-b-b-b-ba - by, yeah, _____ hey!

*Gtrs. I, II & III

TAB

*Three gtrs. arr. for one

*Three gtrs. arr. for one

Don't you miss the sun? ——— You know, feel-in' real-ly warm, hon-ey now ba - by.

[illegible]

(Gtr. III out)
G5

A

I'm fear-ing for my__ heart. Uh, mor-phine and choc-'late could

Gtrs. I & II

2 2 3 2 2 0 0 3 3 0 0 2

Outro:
w/Rhy. Fig. 1 (Gtr. I, Gtr. II out)
N.C. A7

nev-er a-sub-sti - tute my art! (Bkgd. voc.) And that's real__ love ba-by.

3 5 3 3 5 3 0

And that's real__ love ba by. Ain't that real love, ain't that real love, now.

Rhy. Fig. 3 (end Rhy. Fig. 3)

3 3 3 3 3 3 5 (5) 3 3 3 5

ba - by!__ And that's real__ love, ba-by. Ain't that real love,__ ain't that real love, now,

w/Rhy. Fig. 3 (3 times)

ba - by!_____

And that's real__ love, Ain't that real love,___ ain't that real love,___ ba-by,

w/Rhy. Fig. 3 (1st bar only)

hoo.

w/Kybd.

Ho,___ ho!_

Gtr. I *poco rit.*-----

poco rit.-----

Gtr. II *poco rit.*-----

2 2 (2/2/0)

Verse 2:

Morphine and chocolate can bring me up,
 Can warm my heart for me whenever I want it.
 And every once in a while when I, I stop and think, yeah,
 Morphine and chocolate are my substitutes,
 Are my substitutes.
 (To Bridge:)

NO PLACE LIKE HOME

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL

Moderately ♩ = 126

Intro:

(Bass & Drums) 4

Verse 1:

N.C.

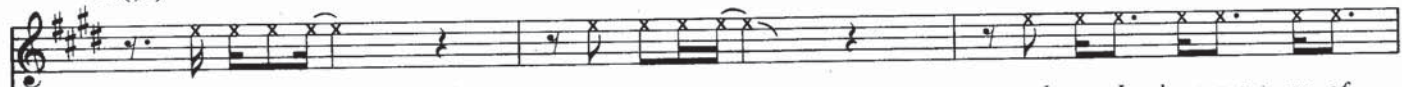


(Rapped:) When I wake in my house,



I get dressed, — then I get lost.

E7(#9)

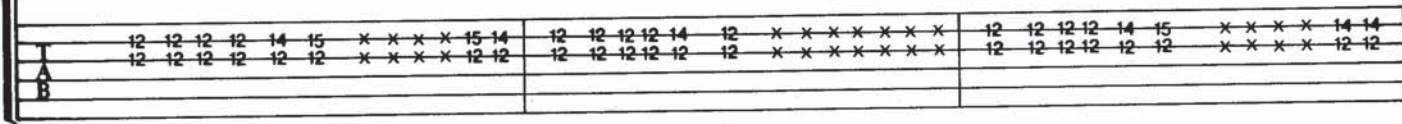


Well, I don't know — which way to go, — and so I have a cup of

Gtr. I



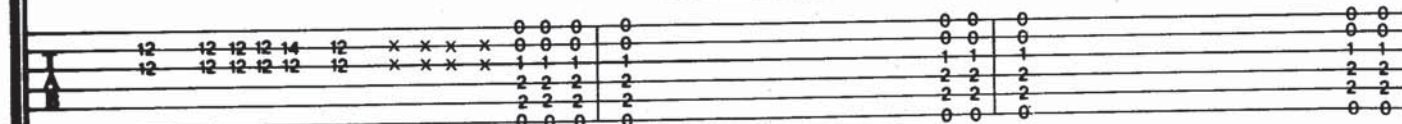
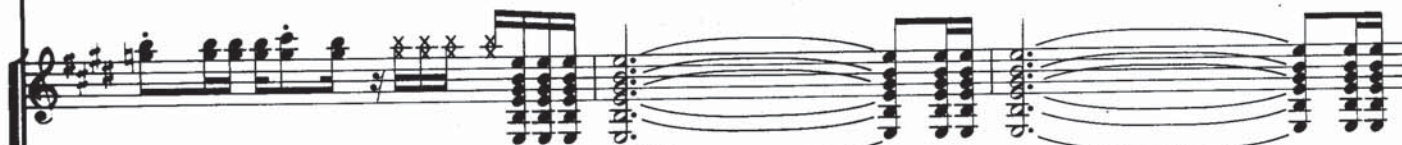
f



E



Joe.



N.C.

N.C.

Where the hell_ was I an- y-ways? And so I end up on the

TAB

0 1 2 2 0

0 0 2 2 0

0 1 2 2 0

0 0 2 2 0

0 0 2 2 0

street. I'm walk - in', talk - in' to my own beat, —

[illegible][illegible]

Chorus:

E

G

A

Can you help me find my way

Two gtrs. arr. for one

E

E7(#9)

home? One, two, three. Don't rock the boat now,

just let it slide. Groov-y peo - ple walk - in' back and forth, that's right.

Verse 2:

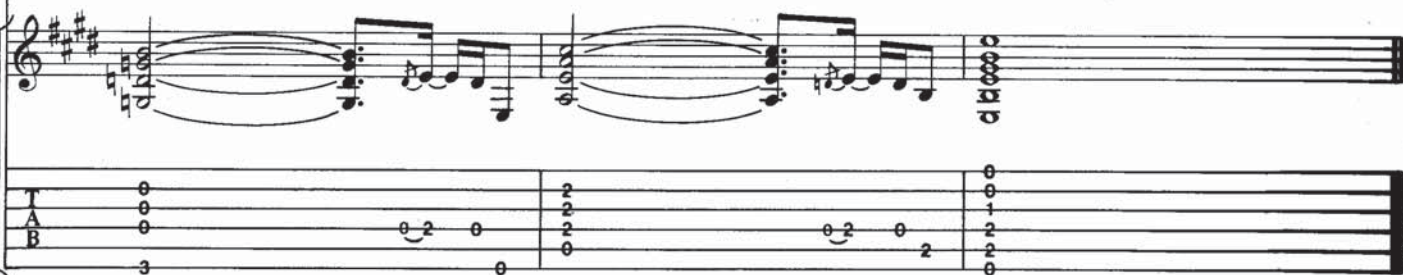
N.C.

And so I hop on to this bus. And des-tin-a-tion reads, Please

w/Rhy. Fig. 1 (Gtr. I)
Em



Chorus:



Bridge:
Half time

A Am7/C D G G#

I'm so tired of look - in' for the door...

Gtr. I

P.M.

A Am7/C D

Please help me find my way...

P.M.

A G D G G#

Please help me find my way...

hold- hold- hold- hold-

A G Gtr. III D

I can't find the door...

hold- hold- hold-

*D D#

f w/wah wah

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled 'A', shows a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of eighth notes, with triplets indicated by a '3' and a bracket. Below the staff is a guitar fretboard diagram with six strings. The first four strings (E, A, D, G) have fret numbers 14, 12, 15, and 12 respectively, with a '1' above the first string indicating the first fret. The fifth and sixth strings (B, E) are open. The second system, labeled 'E', continues the melody with a treble clef staff. The guitar fretboard diagram shows fret numbers 15, 10, 15, 10 for the first four strings, and 15, 15, 15, 15, 15, 15 for the fifth and sixth strings. The fifth and sixth strings are marked with '(0)' indicating they are open.

12 12 x x 12 12 x 14 12

12 12 x x 14 12 12 x 14 12

14

12 14

Outro:
w/Rhy. Fig. 2 (*Gtr. II, untill end*)

w/Rhy. Fig. 2 (*Gtr. II, untill end*)

Where am I now?_ Where am I now?_ I find my - self just out there

12 12 x x 12 x x 12 x x x 12 x x 14 x 14 14 14 14 12 12 12 12 12 15 15 15 15 12 12 12 12

x x 12 12 x x 12 x x 12 x x x 12 x x 14 12 x 12 x 12 12 12 12 12 12 12 12

x x 12 12 12 x 12 x x x 12 x x 14 12 x 12 x 12 12 12 12 12 12 12 12

14 14 14 12 14 14 14 14 14 14 12 12 12 12 12 15 15 15 15 12 12 12 12

float - ing.

The musical score for 'float - ing.' consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole note E5, followed by a half note B4, and then a series of eighth notes. The middle staff is a treble clef with a key signature of three sharps. It begins with a triplet of eighth notes (F#, G#, A#), followed by a series of eighth notes and quarter notes. The bottom staff is a bass clef with a key signature of three sharps. It begins with a whole note D2, followed by a half note G1, and then a series of eighth notes. The score is divided into two measures by a double bar line.

[illegible]

E

float - ing.

G

8 8 8 8 8 8 8 5 5 5 3 2 2 0 0 0 0 0 0 0 0 5 5 5 3 2 2 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 4 4 4 2 2 2 2 2 2 2 2 2 2 4 4 4 2 2 2 2 2 2 2 2 2

2 2 0 2

A E *Fade*

I find my-self just out there float-ing.

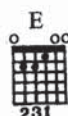
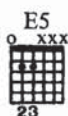
TAB

5 5 5 3 2 2 0 0 0 0 0 0 0 0 5 5 5 3 2 2 0 0 0 0 0 0 0 0 5 5 5 3 2 2 0 0 0 0 0 0 0 0

4 4 4 2 2 2 2 2 2 2 2 2 2 2 4 4 4 2 2 2 2 2 2 2 2 2 2 2 4 4 4 2 2 2 2 2 2 2 2 2

TRAIN

Words and Music by
LINDA PERRY



Moderately slow ♩ = 88

Triplet feel (♩ = ♩ = ♩)
Train sounds

(Band tacet)
(Train sounds cont.)
E7(#9)

E

Intro: (Approx. 12 sec.)

Gtr. 1 (Acoustic)

mp let ring

E7(#9) E N.C. E7 E

N.C. E7(#9) E

E7(#9) E N.C. E7 E

Verse 1:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

What_ ya gon - na do, child,_ when your thoughts_

Gtr. IV

let ring

are mov - in' slow?_ Find an - oth - er

Fdbk. (8va)

Fdbk.

(2)

(4)

(4)

Chorus:
Rhy. Fig. 2

to show_ you where to go._

Gtr. 2 Bm/A

*Gtrs. 3 & 4 (Bkgd. voc.) You'll be search -

(4)

(4)

(2) - 8

7

7

5

*Two gtrs. arranged for one gtr.

Fill 3

Gtr. III

dim.

(4)

(4)

E5 Em E (end Rhy. Fig. 2) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

in' for_ that Ee, hoo, child!

Train

7 9 9 5 7 7 7 5 5

Rhy. Fig. 2A A E5 Em E (end Rhy. Fig. 2A) w/Rhy. Fig. 1 (2 times) Bm Bm/A Bm Bm/A Bm Bm/A

And you're search - in'... ...For the train.

1/2

7 7 7 7 2 2 2 2 4 4 2 5 5 5 0 3 3 2 2 2 2 2

Bm Bm/A Bm Bm/ABm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Search - in' for the train.

4 4 2 4 2 4 2

Verses 2 & 3:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

2. What — ya gon - na do, child, — when your mom -

3. See additional lyrics.

let ring

(2) (3) 3 2

T A B

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

my goes — a - way? — She won't take — you,

Fdbk. (8va)

pp Fdbk. cresc.

(2) (4)

T A B

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

an' she'll — leave you a - stray.

2nd time To Coda

Chorus: w/Rhy. Fig. 2

A

(Bkgd. voc.) Oo, *Gtrs. III & IV

mf

1/2 1/2 trem. bar

1/2 1/2

(4) (4)

T A B

E5 Em E w/Rhy. Fig. 1 Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

— in' for the train. —
oo.

1/2

T 2 3 3 2 2 3 3 4 4 2
A 2 2 2 2 2 2 2 4 4 4
B 6 3 3 2 2 3 3 4 4 2

w/Rhy. Fig. 2A E Em E w/Rhy. Fig. 1 (2 times) Bm Bm/A Bm Bm/A Bm Bm/A

Oo, And you see — it's a train. —
oo.

1/2 1/2 1/2

T 2 2 2 2 2 2 2 2 2 2 2
A 2 2 2 2 2 2 2 2 2 2 2
B 0 3 2 0 2 3 2 3 2 3 2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A w/Rhy. Fig. 2A A

And you see —

Fdbk. (8va)

Fdbk.

1/2

T (2) (3) (2) 2 2 2
A (3) (4) (4) 2 2 2
B (4) (4) (4) 0 3 2 0

Rhy. Fig. 2B

Gtr. 2

E5 Em E5

Bm Bm/A Bm Bm/A Bm Bm/A

your - self search - in' for some - bod - y else.

(end Rhy. Fig. 2B)

A E

And you know hmm, - it's a train.

w/Rhy. Fig. 1 (2 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

D.S. al Coda

Chorus:
w/Rhy. Fig. 2
A

Coda

Bm Bm/A Bm Bm/A Bm Bm/A

E5 Em E5

An' you'll be search - in' for that train!

Gtrs. III & IV

Bm Bm/A Bm Bm/A Bm Bm/A w/Rhy. Fig. 2A A E5 Em E

And you see it's a train!

w/Rhy. Fig. 1 (1½ times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Bm

E(9)

Gtr. IV

Rhy. Fig. 4

*Gtr 3 tabbed on left;
Gtr 4 tabbed on right.

w/Rhy. Fig. 1 (1½ times)

(Gtr. IV out)

w/Fill 4 (5 times) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Bm

Guitar Solo:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

B

Bm/A Bm

 $Bm/A Bm$

Bm/A Bm

Bm/A

m Bm/A

Bm,

$$\begin{array}{cc} \text{Bm} & \text{Bm} \\ 1/4 & \end{array}$$
Bm Bm
/ /

A Bm

 m/A

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line with various note values and rests. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a single line with various note values and rests. The score includes various musical notations such as notes, rests, and bar lines.

Train - 12 - 9
PO991GTX

Out-chorus:
w/Rhy. Fig. 2
A

E5 Em E

w/Rhy. Fig. 2B
G

And you see — your - self — search - in' for — some -

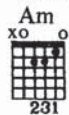
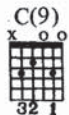
Gtrs. III & IV

1/2 1/2

Bm Bm/A Bm Bm/A Bm Bm/A A
 bod - y else. — And you know, hoo, hoo... that for
 1/2

DRIFTING

Words and Music by
LINDA PERRY

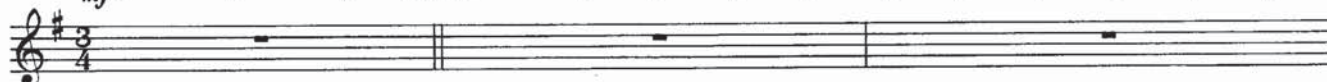


Moderately fast ♩ = 152

Intro:

⑥ 3fr.

*Gtr. I
(Acoustic)
mf



*w/long delay.

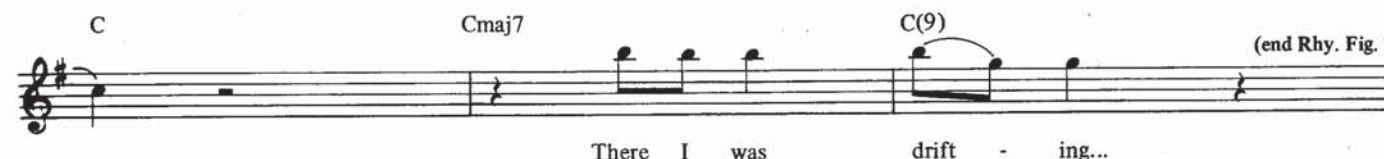
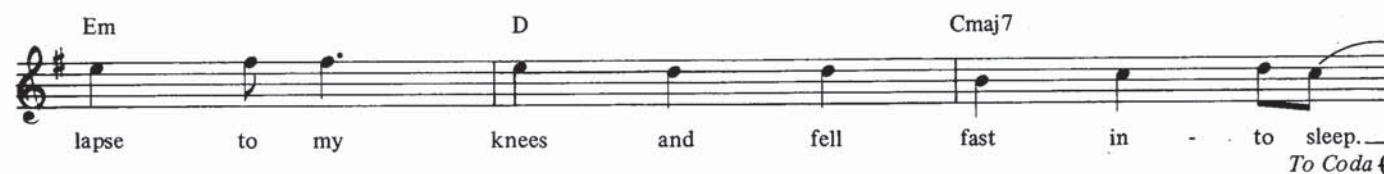


Verse:

Rhy.
Fig. 2



1. What a won - der - ful hes - i - ta - tion.
2. See additional lyrics



There I was drift - ing...

Chorus:
(Cont. rhy. simile)

G Am C G

Way out in - to the sun - shine. Ex -

Am7 C G

pec - ting to crash, but I'm tied to a string.

Am7 C G

Look at me, I'm a tan - gled pup - et, I

G Am C G

might be a mess, but I sure can sur - vive.

Bridge:

C Cmaj7 C

Come fol - low me, you won't ex - pect the il -

G

lu - sion you'll see, It's my 'mag - i na - tion.

D/F# ⁸open E C Cmaj7 C

Hand me your eyes,

I will put them in front of mine.

G

You'll see a lit - tle bet - ter.

Interlude:
w/Rhy. Fig. 2 (Gtr. I)

You'll
D.S. al Coda
w/Rhy. Fig. 1 (Gtr. I)

D/F#

see a lit - tle bet - ter.

82 C(9)

Coda

(Cont. rhy. simile)

And there I was, _____ and there I was drift - ing...

Chorus:

G Am C G

Way out in - to _____ the sun - shine. Ex -

Am C G

pect - ing to _____ crash, but I'm tied to a string.

Am C G

Look at me, I'm a tan - gled pup - pet. I

Am C G

might be a _____ mess, but I sure can sur - vive. _____ But

Am C G

I had es - caped it by pre - tend - ing to die. _____

Am C G

Verse 2:

Find myself awake, counting sad days,
1-2-3 that's too many for me.
Dropped another pill just to find me.
Reached for my hand,
But it was already there.
Then I start believing that I...

Chorus 2:

Fell out of a tiny raindrop.
That lost it's way when it decided to roam.
Chasing me was a hungry dweller,
But I had escaped it by pretending to die.
(To Bridge:)

Verse 3:

What a wonderful destination.
Where I am now,
I can no longer see.
Dropped another pill just to kill me.
Collapsed to my knees and fell
Fast into sleep.
There I was, and there I was,
(To Coda)

SPACEMAN

Words and Music by
LINDA PERRY and SHAUNNA HALL

Slowly $\text{♩} = 69$
Intro:
D
Gtr. I

G $\begin{array}{|c|c|c|c|c|c|} \hline \text{0} & \text{0} & \text{0} & & & \\ \hline \text{2} & \text{1} & & & & \\ \hline \text{3} & & & & & \\ \hline \end{array}$
C $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{0} & \text{0} & & & \\ \hline \text{3} & \text{2} & \text{1} & & & \\ \hline & & & & & \\ \hline \end{array}$
Cmaj7 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{0} & \text{0} & \text{0} & & \\ \hline \text{3} & \text{2} & & & & \\ \hline & & & & & \\ \hline \end{array}$
D $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{0} & & & \\ \hline \text{1} & \text{3} & \text{2} & & & \\ \hline & & & & & \\ \hline \end{array}$
Dsus2 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{0} & \text{0} & & \\ \hline \text{3} & \text{2} & & & & \\ \hline & & & & & \\ \hline \end{array}$
Dsus $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{0} & & & \\ \hline \text{1} & \text{3} & \text{4} & & & \\ \hline & & & & & \\ \hline \end{array}$

mf
hold to form chords throughout

Rhy. Fig. 1
Gtr. I

Rhy. Fig. 1A
Gtr. II (Acoustic 12 string)

mf
hold to form chords throughout

G5
Rhy. Fig. 2

C G5 C

Rhy. Fig. 2A

G5 C G5 C

1. Star - ry night brings me down— 'til I re - al - ize the moon;—
2. See additional lyrics

G5 C G5 C

— it seems so dis - tant, yet— I felt it pass— right— through—

G5 C G5 C

And I see— what— I— see;— a new world— is o - ver— me—

Riff A
Gtr. III

mf

0 0 5 2 4 5 (5) 5 5 5 4 5 2 0

G5 C G5 C

— So I'll reach— up to— the— sky,— and pre - tend— that I'm— a—

(end Riff A)

1/2

0 5 2 4 5 (5) 0 5 4 4 5 0

Chorus:
G D Dsus2 D Dsus2 D Dsus2 D C

Gtr. II

space - man in an - oth - er place— and time. I guess I'm look - ing— fro a

hold-----4

3 0 0

xxx 5 7
xxx 7 7
xxx 7 7

7 7 7 9 7 7

brand new _____ place. _____

Is there a bet - ter life _____ for me? _____

Cmaj7

1. C

Gtr. I

Is there a bet - ter life _____ for me? _____

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)

G C G C

Gtr. C II

2.

Bridge:

w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II) (both 3 times)

D(4)

And I re - mem - ber _____ in my mind _____

C

Gtr. III

D(4) C

they say I'm day dream - ing. Is it all

10 (10) 7 8

D(4) Gtr. IV (w/wah wah) *f* *x*

that it seems, or am I all the things I'm look - ing for? Yeah!

Fdbk. (8va)

Fdbk.

10 8

Guitar Solo:

G C G C Cmaj7

Rhy. Fig. 3

Gtr. II

Gtr. III

x 13 12 12 (12) 12 12 14 12 13 14 12 12 12 (12) 14 (6) 10 8 7 8 7 8

Chorus:

Gtr. II

G D Dsus2 D Dsus D D Dsus2 D C

Space - man in a - noth - er place_ and time. I guess_ I'm look - ing_ for a

hold-----

3 0 0 3

xxx 5 7
xxx 7 7
xxx 7 7

7 7 7 9 7 9 7

Cmaj7 D Dsus2 D Dsus D D Dsus2 D C

brand new _____ place. I re - mem - ber liv - ing in a

1 0 2 3

x x x 8 8 x x x

7 7 7 7 9 7 9 7

Cmaj7 C

dif 'frent _____ life. Is there a bet - ter life_ for me?_

Gtr. III

8 8 10 10

5 5 5 5 10 10

0 2 0 2 2 0

w/Rhy. Fig. 2A (Gtr. II, 1½ times)

G5 C G5 C

G5 C G

Verse 2:

Subtle wind blow me gone;
 Let me rest upon your move.
 I trust I'll end up sleeping
 Cradled in my doom.
 So I feel what I feel.
 I can not grasp what is not real.
 So I'll get myself real high,
 And imagine I'm a...
 (To Chorus:)

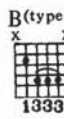
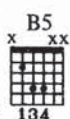
DEAR MR. PRESIDENT

Words and Music by
LINDA PERRY

Gtrs. Tune

down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Slowly $\text{♩} = 64$

Intro:

Gtr. II

B5

f

Gtr. Riff A

A

Gtr. III

(w/tremolo effect)

(end Riff A)

The Intro section consists of two systems of musical notation. The first system shows a guitar riff (Gtr. I) in the treble clef and a bass line in the bass clef. The riff is marked with a forte (*f*) dynamic and a 'mf hold' instruction. The second system continues the riff and bass line, with a 'B' chord indicated above the first measure and an 'A' chord above the second measure. The bass line features a repeating pattern of eighth notes.

Verse 1:

w/Riff A (Gtr. I, 2 times)

B

The first line of the Verse 1 lyrics is set to a musical melody in the treble clef. The lyrics are: "I'm look-ing out-side__ of my win- dow, the view that I see__ is a". The melody is marked with a forte (*f*) dynamic and a 'mf hold' instruction.

The second line of the Verse 1 lyrics is set to a musical melody in the treble clef. The lyrics are: "child_ and ma - ma, and the child is beg - gin' for mon - ey. Tell me". The melody is marked with a forte (*f*) dynamic and a 'mf hold' instruction.

The third line of the Verse 1 lyrics is set to a musical melody in the treble clef. The lyrics are: "why, tell me why, the wom-an is blind... Is she so broke, the kid's deal-ing crime?... It's such a". The melody is marked with a forte (*f*) dynamic and a 'mf hold' instruction.

The end of the Verse 1 section features a guitar riff (Gtr. II) in the treble clef and a bass line in the bass clef. The riff is marked with a forte (*f*) dynamic and a 'mf hold' instruction. The bass line features a repeating pattern of eighth notes. The section ends with a 'Fdbk.' (feedback) instruction and a '(7)' marking.

w/Riff A (Gtr. I)
A

beau-ti-ful cit-y, but the world is burn-ing it down... Ah

Fdbk.

Fdbk.

(12) (12)

Chorus:
w/Riff A (Gtr. I, 2 times)
B

Yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yeah, you're such a

Gtr. II

Bsus B

4 5 4 4 4 2

w/Riff A (Gtr. I, 1st bar only)
B

beau-ti-ful cit-y, but the world is burn-ing it down...

hold-----

2 2 2 0 3 2 2 2 (2) 4 4 4 2

Verse 2:
w/Riff A (Gtr. I, 4 times)
B

I go to my room_ to turn_ on the T. V. I sit my self down_ and I

A

start laugh-ing hard_ 'cause this man, he's ask-ing for mon-ey. He says,

hold-4

B

Bsus

B

"If you send me lots of cash_ I'll send you stuff to make you rich fast"...It's such a

won-der-ful coun-try, but the man, he's burn-ing it down... Ah,_____

Chorus:

B

— yea, yea, yea, yea, yea, yea,— yea. Yea, yea, yea,— yea, yea,— you're such a

hold-----

T 4 4 4 4 4 4 4 4
A 4 4 4 4 4 4 4 4
B 2 2 2 2 2 2 2 2

A

won-der-ful coun-try, but the man he's burn-ing it down.— Ah,——

hold-----

T 2 2 2 2 2 2 2 2
A 2 2 2 2 2 2 2 2
B 0 0 0 0 0 0 0 0

B

— yea, yea, yea, yea, yea, yea,— yea. Yea, yea, yea,— yea, yea— and it's

hold-----

T 4 4 4 4 4 4 4 4
A 4 4 4 4 4 4 4 4
B 2 2 2 2 2 2 2 2

w/Rhy. Fill 1 (Gtr. 4)

A

burn - ing down, — and it's called the U S of A. —

hold —

Bridge:
G

A

B

One day I'm go - ing to have lots of mon - ey. — But I'm

Gtr. IV

Gtr. II

hold bend

Rhy. Fill 1

Gtr. IVw/slide **f**

G A B

gon - na have to give_ it up for this rich_ so - ci - e - ty._ Oh!_____

The musical score for the first system is in G major (one sharp). It features a vocal line with lyrics, a guitar line with chords and bends, and a bass line with fret numbers. The guitar line includes a 'hold bend' instruction with a first position marker. The bass line uses a 5-string configuration with fret numbers 5, 7, 9, 12, 14, 16, and 17.

G A B

Oh, dear Mis - ter Pres - i - dent won't you_ lend me a fu - ture._____

The musical score for the second system is in G major. It continues the vocal line, guitar line, and bass line from the first system. The guitar line includes a 'hold bend' instruction with a first position marker. The bass line uses a 5-string configuration with fret numbers 5, 7, 9, 12, 14, 16, and 17.

G A(9) Free time w/Fill 1 (Gtr. I)

'Cause you'll just get it back — from the lit - tle blind wom-an with the

kid on the cor - ner, and the peo - ple all o - ver do - in' crack.

Fill 1 Gtr. I

hold- hold-

Tempo primo

Chorus:

B

[illegible]

A

won-der - ful coun - try, but the man he's burn-in' it down... Sing - in',
 (end Rhy. Fig. 1)

hold-----

T 2 2 2 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 A 2
 B 0

B

yea, yea, yea, — yea, — yea, Yea, yea, yea, — yea, — and he's

A

burn-in' it down _____ and it's called the U. S. of A. — Ooh! _____

hold-----4

T 2 2 3 2 2 2 2 2 2 2 0 2 0 2 0 2
A 2 2 2 2 2 2 2 2 2 2 0 2 0 2 0 2
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2

w/Rhy. Fill 2 (Gtr. II)
B

Mmm. _____

Gtr. I

hold-----4

T 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Verse 3:

3. I'm walk-in' out-side on a sun - ny day, with no-one a - round, and I

hold-----4

T 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Rhy. Fill 2 B
Gtr. II

T 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A(9)

won - der what's wrong... Then I hear this loud pierc-ing si - ren.

hold-----

TAB: Treble and Bass staves with fret numbers (0, 2, 4) and a dashed line for the hold.

B

Bm

Oh my God, the bomb was just dropped,-- and ev - ery - bo - dy climbed right on top scream-ing "What a

rit.

hold-----

TAB: Treble and Bass staves with fret numbers (0, 2, 4) and a dashed line for the hold.

a tempo

A

Asus

A

Asus

A

won - der - ful coun - try, but the man, he's burn-ing it down,-- he's burn-ing it down.

Gtr. II

TAB: Treble and Bass staves with fret numbers (0, 2, 3, 4) and a dashed line for the hold.

Chorus:
w/Rhy. Fig. 1 (Gtr. II, 2 times)

Gtr. I
Rhy. Fig. 2

B(type 2) Bsus(type 2) B(type 2) A(type 2) B(type 2)

Yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea, you're such a

A(type 2) (end Rhy. Fig. 2)

won-der-ful coun-try, but the man, he's burn-in it down, he's burn-in' it down.

w/Rhy. Fig. 2 (Gtr. I)
B(type 2) Bsus(type 2) B(type 2) A(type 2) B(type 2)

Yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea, and he's

A(type 2)

burn-in' down, and it's called the U. S. of A.

Gtr. I A(type 2) B(type 2) Bsus(type 2) B(type 2) A(type 2) B(type 2)

Yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea.

Gtr. II

Yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea.

A(type 2)

Yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea.

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String ⑥, 3rd Fret String ⑤, 12th Fret A "C" Chord C Chord Arpeggiated
String ④, 13th Fret String ③, 0th Fret String ②, 0th Fret String ①, 0th Fret

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

TWO STEPS: Play the note and bend string two whole steps.

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

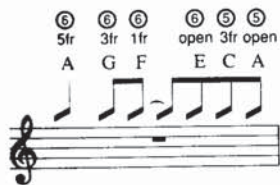
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



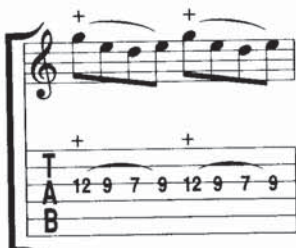
HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

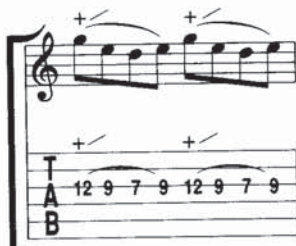


PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

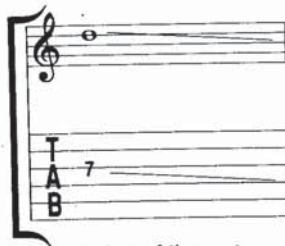
fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.



LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



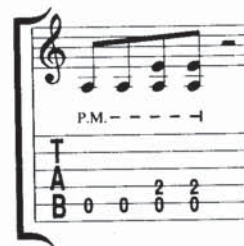
PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.

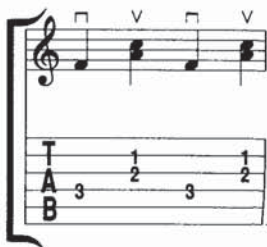


ACCENT:
Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes):
Notes or chords are to be played roughly

half their actual value and with separation.



DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke

(|) or upstroke (v) of the pick.



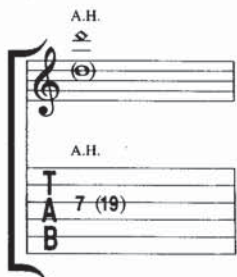
VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS



NATURAL HARMONIC:

A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC:

The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

same string at the second tab number (in parenthesis) and is then picked by another finger.

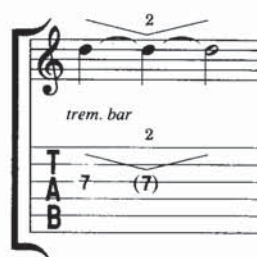


ARTIFICIAL "PINCH" HARMONIC:

A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

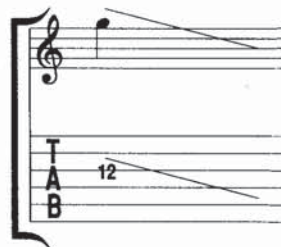
TREMOLO BAR



SPECIFIED INTERVAL:

The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL:

The pitch of a note or a chord is lowered to an unspecified interval.

A Non Blondes

Train



Superfly

•

What's Up

Pleasantly Blue

•

Morphine & Chocolate

•

Spaceman

Old Mr. Heffer

•

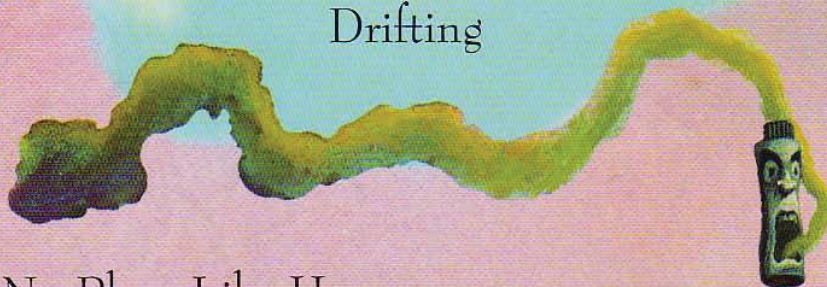
Calling All The



People

Dear Mr. President

Drifting



No Place Like Home



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